

He Was Greeted by an Audience of Only
Fair Proportions Last Evening, and De-
livered His Lecture on the English Re-
naissance in a Monotonous Tone to a
Distant Audience.

Oscar Wilde, the aesthete, arrived from Chi-
cago yesterday afternoon, and was assigned to
room No. 113 at the Nicolet, where an inter-
viewer was cordially greeted by him. Mr.
Wilde, in the course of conversation, gave ex-
pression to remarks not particularly differing
from those contained in interviews in other
cities, and heretofore printed in the Pro-
ceedings. Mr. Wilde, as he stepped
from the train, was dressed in the
dark green coat with a fur collar so frequently
described in the newspapers, and was the ob-
ject of much curious interest. The audience
which greeted him at the academy last evening
was not a large one, numbering probably 300
people. It was for the most part a very re-
spectful and intelligent audience, still there
could be detected an evident feeling that the
vast majority of the hearers came to see the
man more than to hear his lecture, and the
fact had further evidence in the constant
going and coming of men who had
been attracted out of mere curiosity.
The audience was bright and appreciative, but
they were cultured enough to know that the
lecture would be a series of artistic platitudes
without the slightest trace of artistic revolution.
They found before the lecture was ended
that the youthful speaker was imbued with the
egotistical idea that the American public know
nothing of art, as he

PREFERRED TO TEACH THEM
and ended by relating axioms which have been
the foundation of art for centuries. The ef-
fect upon the audience can be summed up in
the words of one who was heard to say, "I came
to see Wilde, and I have seen him. I did not
expect to learn and did not." With an eye, evi-
dently, to impressing the truth of some of Mr.
Wilde's well known assertions, the stage car-
penter had shoved into the grooves, well down
the stage, one of the most outrageously in-
artistic and utterly vulgar sets from the col-
lection of the scenery at the academy. On the
stage had been set a couple of chairs and a
stand covered with a heavy old fringed table
cover, which was surmounted with a glass of
water. It was shortly after 8 when Mr. Wilde
came on the stage and was greeted by what was
suggestive of jeers from the gallery, but he
glazed into that disrespectful region while he
wiped his lips, and then waded into the subject
matter of his lecture without further cere-
mony. His long and bushy hair crowded in
front of his ears and nearly to his eyes, but it
was brushed well off his forehead. He wore a
low-necked shirt with a turned-down collar and
large white bosom, a black velvet cut-away
coat, and vest of the same ma-
terial, knee breeches, long, black
stockings and low shoes with bows,
a heavy gold seal hung to a watch guard from
a fob pocket. The poet had no flower in the
lapel of his coat. In his picturesque attire he
was a study that seemed to greatly interest the
audience. He wore white kid gloves, and
when he placed his hands on the
stand in front of him, rested one of his
feet on the base of the stand and raised
his eyes as though bound to get a
good view of the lofty ceiling,
he began to speak, in a voice that might have
come from the tomb. It grew monotonous, and
it was the more monotonous since his pro-
nunciation was so strongly English and so odd
and even indistinct as to require the closest at-
tention to follow him. The sing-song tone and
the enunciation, so

DIFFICULT TO UNDERSTAND,
made the hearing a labor sufficient to keep the
audience from being lulled into slumber. He
carried in his hand a part of the time a manu-
script well worn and crumpled, which he pre-
tended to read, but rehearsed the lecture so
frequently published without apparent variation
and without local allusion. He
said in the course of his lecture:
The things to be urged was bright and simple
dress for the men and women, and stately and
simple architecture for the cities, which is the
foundation of art. The school of design in
each city should be a building of stately and
noble design. The best example of decorat-
ive art should be before the designer, that he
may do his best work. Soft, shaded colors
should be chosen, for color without tone is
like music without harmony, a mere discord,
and the dropping of a tint is like the loss of a
measure or a note in a grand symphony.
Effect is the essence of good design.
With a little spray of leaves and
a little bird in flight, the Japanese artist will
make one think he has covered the whole sur-
face of a plate, a fan or a lacquered cabinet,
simply because he exactly knows where to
place each design. The speaker had seen in a
school of design in a city whose name he had
not the courage to mention, a young lady paint-
ing an elaborate set of moonlight effects, and
another sunset work on china. They might
paint sunsets if they liked and moonlight if
they dared, but let them not do it on dinner
plates. A design which would be suitable for
one material would not be

SUITABLE FOR ANOTHER.
The use to which an object is to be put should
be a guide to the subject. Such subjects as
these, if beautiful enough, would be hand-
somer framed and hung on walls. Soup should
not be eaten from them, nor should they be
sent down to the kitchen twice a day to be
scrubbed by a handmaid. All great art is
comprised in local schools and schools of par-
ticular cities. There never was an Italian
school, but schools of particular cities, and all
the towns from Venice to Perugia had their
peculiar school of art. The question is not
what New York or Philadelphia is trying to do,
but what will make a beautiful art for one
beautiful city. The conditions of art are
much more simple than people are prone to
make. They consist chiefly in a clear,
healthy atmosphere, a healthy strong
physique among men and women, and lastly,
a sense of individualism about any man or
woman. This is the sense of art. It is the
desire of man to express himself in the most
beautiful manner possible. The grandest art
of the world has always been the art of
regulation. Too well it is known what kind of art
the folly of kings will impose on their people.
The speaker did not want the rich to possess
more beautiful things than the poor, but he
did want the poor to possess them, and every
man is poor who cannot create. All around lie
these conditions. If an American were to ask
the speaker for subjects he would tell him to
go first to the docks of any great city. He
would tell him to go to the universities to
which the young men starting for a pull race,
leaving from a boat, stopping to tie a shoe or
playing a game of ball. He should go to the
meadow and watch the reaper with his
sickle. If he cannot find subjects for
his art in such things he never will
find them at all. The audience did not care
much for Greek gods and goddesses, and there
they were right. They did not care much for
kings either, and there they were right, too.
What one has with him daily that should be by
the margin of the hand and the music of the lips
expressed gloriously to others. The American
people should never imitate unless they can
make as good a design out of the American tur-
key as the Japanese out of his stork. The
buffalo and the wild deer are the best for this
country, for the people know them. To this
country has been given natural marble, more
varied in color than any the Greeks ever had,
but if a building is to be built it should be
carved with beautiful designs, filled with sculp-
tures or inlaid with beautiful colored marbles.
Otherwise let people build with the red brick
of the Puritan fathers.

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